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Title

Atmospheric Entry

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2020



Atmospheric Entry

(2020)

*for eight amplified violins
and electronics*

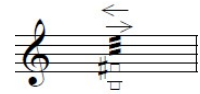
NICK BENTZ

Phaëthon Press

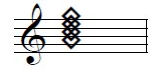


--extended techniques

-lateral pressure pizz – using intense left-hand pressure, pull the strings from side-to-side creating a quiet, intimate rustling



-crackle effect – turn the instrument over and push the bow, hair-side down, into the back of the instrument. Roll the stick of the wood over the hair in order to create a crackling sound



-bow tailpiece – bow the tailpiece of the instrument, using hard pressure in the right-hand in order to pull an indeterminate pitch out of the instrument



-hammer-on/pull-off – without bowing, finger the pitches marked



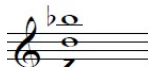
-diagonal bowing – starting at the bow placement marked, pull the bow up or down while travelling to the next marked bow placement. The sound should be mostly pitchless



-bow bout – bow the rib of the instrument, creating an airy, wispy sound



-trapped tremolo – using intense right-arm pressure, use 'forte' effort to produce a 'piano' sound

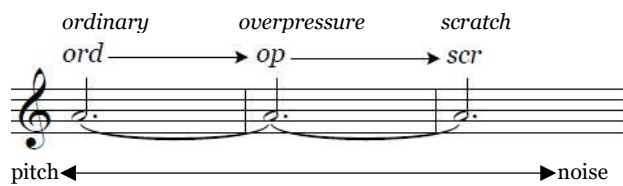


-highest note possible – play the highest note possible on the string marked

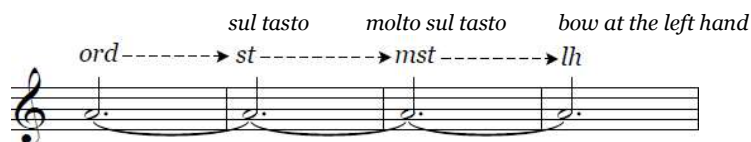
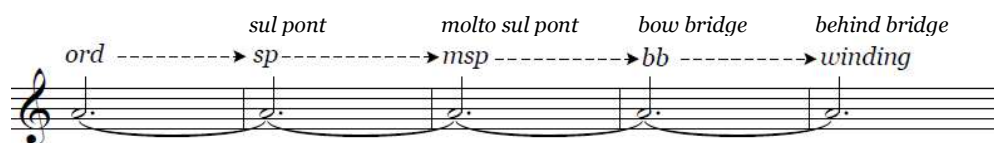


-paper towel pizz – using a folded paper towel like a pick, strum the instrument. The resultant sound should be a muted, more mellow/wispy pizzicato (technique marked with text)

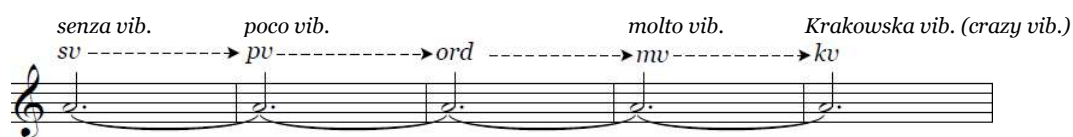
--bow pressure



--bow placement



--vibrato

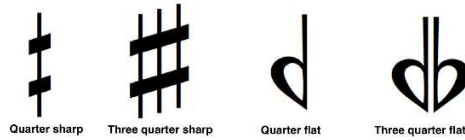


--finger pressure



--general

- clb = col legno battuto – bounce the wood of the bow against the strings
- clt = col legno tratto – bow the string using the wood of the bow
- very slow bow – use intense right-hand pressure and minimal bow to create a pitchless static-like sound
- accidentals last through the bar without octave displacement
- arrows dictate transitions in technique: dashed arrows relate to changes in bow placement and vibrato
normal arrows relate to changes in bow pressure
- this piece should be played in the dark if possible. Ambient light from standlights and tablets is ok



--electronics/amplification

- each player should have a mic attached to their instrument, preferably under the strings behind the bridge
- the players' output should be routed to a mixer with at least 9 channels (1 for each player and 1 for the tape part)
- all sound should be output through two speakers on either side of the stage
- the tape part can be activated by a conductor or an off-stage electronicist at the times marked

program note

Atmospheric Entry attempts to translate the process of a probe passing through an atmospheric membrane into sound using eight violins. The electronics are originally taken from the Huygens Lander's descent to the surface of Saturn's moon, Titan. *Atmospheric Entry* was written for the studio of Lina Bahn at the University of Southern California.

DURATION: 8.5'

Atmospheric Entry

Nick Bentz (2020)

10" 15" Without a sense of pulse ♩=48

Violin 1
Violin 2
Violin 3
Violin 4
Violin 5
Violin 6
Violin 7
Violin 8
Tape

fposs pizz
fposs pizz
fposs pizz
fposs pizz
fposs pizz
fposs pizz
fposs pizz
fposs pizz
fposs pizz
fposs pizz

PLAY TRACK 1

pizz (paper towel)
mp
pizz (paper towel)
mp

Drifting space dust

4

Vln. 1
Vln. 2
Vln. 3
Vln. 4
Vln. 5
Vln. 6
Vln. 7
Vln. 8

pizz (paper towel)
mp

repeat ad lib.
get faster very slowly

bring out overtones
pp
bring out overtones
pp
bring out overtones
pp

bb ----- *msp* ----- *ord*
bb ----- *sp* ----- *ord* ----- *msp*
bb ----- *ord* ----- *msp*

repeat ad lib.
get faster very slowly

mp

A

8

Vln. 1 arco ord → msp

Vln. 2 arco - from the string IV V

Vln. 3 *ffp* pizz (paper towel) *mp* *f* *mp* *f* arco *p*

Vln. 4 *ff* → msp → mst → msp ord IV

Vln. 5 *scr* *sffz* ord *mp* *f* *f*

Vln. 6 *ff* *p* psp

Vln. 7 *ff* pizz (paper towel) *p* *mp*

Vln. 8 arco - bb → msp *pp* *p* psp

PLAY TRACK 2 Passing through ring matter

11

Vln. 1 IV V very slow bow *p* *mp* *sffzp*

Vln. 2 *f* *f* *f* ord dying suddenly, like a flare

Vln. 3 *mp* *f* *f*

Vln. 4 harmonic gliss. *mf* *mp* *p* ord

Vln. 5 *f* *f*

Vln. 6 *f* *f*

Vln. 7 arco *mf* *f* *mp*

Vln. 8 *f* *f* *f*

B 14

Violin parts 1 through 8. Measures 14-16. Includes dynamics: *sfzp*, *p*, *f*, *sfz*, *sfzp*. Includes articulation: *ord (msp)*, *op*, *sim*, *IV*, *3*. Includes performance instructions: *becoming ever more intense*.

17

Violin parts 1 through 8. Measures 17-19. Includes dynamics: *sfzp*, *p*, *sfz*, *sfzp*, *sim*, *scr*. Includes articulation: *clb*, *mst*, *msp*, *sim*, *IV*, *3*. Includes performance instructions: *becoming ever more intense*, *vary lengths continue ad lib*.

20

Vln. 1 *mf*

Vln. 2 *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p*

Vln. 3 *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p*

Vln. 4 *sffz-p* *sffz-p* *sffzmf* *mf*

Vln. 5 *sffz-p* *sffz-p* *sffz-p* *sffz-p*

Vln. 6 *sffz-p* *sffz-p* *sffz-p* *sffz-p*

Vln. 7 *sffz-p* *sffz-p* *sffz-p* *sffz-p*

Vln. 8 *mf*

(scr) —————> ord
(msp) - - - - -> ord

22

Vln. 1 *ff* *mf*

Vln. 2 *sffz-p* *sffz-p* *sffz-p* *mp* *sim*

Vln. 3 *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p*

Vln. 4 (scr) —————> ord
(msp) - - - - -> ord

Vln. 5 *sffzmf* *mf*

Vln. 6 *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffz-p* *sffzmf*

Vln. 7 *sffz-p* *sffz-p* *sffz-p* *sffz-p* *mp* *sim*

Vln. 8 *ff* *mf*

C

clb
mst - - -> msp

mp

sim

36 **D**

deconstruct the tremolo

Vln. 1 *ff* deconstruct the tremolo *mf*

Vln. 2 *ff* deconstruct the tremolo *mf*

Vln. 3 *ff* rhythm and pitches approx. *mf*

Vln. 4 *p* *gliss.* *msp* *p*

Vln. 5 *p* *gliss.* *rhythm and pitches approx.*

Vln. 6 *p* *gliss.* *III, IV* *clt* *mf*

Vln. 7 *mf* *clt* *III, IV* *bow bout* *ff*

Vln. 8 *very slow bow* *ppp* *pp*

Vln. 1 *mp* *clb* *III, IV* *very slow bow* *ppp* *pp*

Vln. 2 *mp* *clb* *III, IV* *clt* *bow follows left hand up fingerboard* *p* *clb* *III, IV* *mf*

Vln. 3 *mf* *p* *ord* *mf* *sfzp*

Vln. 4 *ppp* *scr*

Vln. 5 *ppp* *ff* *very slow bow*

Vln. 6 *p* *clb* *III, IV* *ppp*

Vln. 7 *pp* *clb* *III, IV* *clt* *bow follows left hand up fingerboard* *p* *ord* *msp*

Vln. 8 *mf* *bow bout* *5* *mf* *ffz*

43 **E**

Vln. 1 *ord* *sfzp*

Vln. 2 *sim* *clt* *mp* *very slow bow* *ppp* *pp*

Vln. 3 *sfzp*

Vln. 4 *3* *sfzp* *msp* *p* *bb*

Vln. 5 *ord* *p* *f* *pp*

Vln. 6 *pp* *bow follows left hand up fingerboard* *clt* *p*

Vln. 7 *sim* *p*

Vln. 8 *ord* *p*

46 *sv*

Vln. 1 *mp* *sv*

Vln. 2 *mp*

Vln. 3 *mf* *ord*

Vln. 4 *mf* *msp* *f*

Vln. 5 *mf* *mp* *ord* *sv*

Vln. 6 *ord* *sv* *#*

Vln. 7 *p* *bow follows left hand up fingerboard* *clt*

Vln. 8 *mp*

49

F

Vln. 1 *ff*

Vln. 2 *ff*

Vln. 3 *ff* *ord* *ff* *op*

Vln. 4 *mp* *ff* *msp*

Vln. 5 *ff* *ord*

Vln. 6 *ff*

Vln. 7 *ff* *3*

Vln. 8 *ff* *3*

52

Vln. 1 *f* *I, II* *op* *ord*

Vln. 2 *I, II* *mp*

Vln. 3 *ord* *III II* *mp*

Vln. 4 *III II* *III IV sim* *pp* *3*

Vln. 5 *mf* *msp* *3*

Vln. 6 *III IV* *pp* *sim* *5* *6* *mp*

Vln. 7 *mf* *III IV* *pp* *sim* *mp* *5*

Vln. 8 *ord III IV* *pp* *sim* *6*

*maintain contour
allow pitch to be random
rhythmic alignment is not necessary*

sim

*maintain contour
allow pitch to be random
rhythmic alignment is not necessary*

55 **G**

diagonal bowing (mst→msp)

sim

mp

diagonal bowing (mst→msp)

mp

maintain contour allow pitch to be random rhythmic alignment is not necessary

pp

sim

pp

sim

pp

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

58

sim

mf

mp

sim

mf

sim

mf

sim

sim

Vln. 1

Vln. 2

Vln. 3

Vln. 4

Vln. 5

Vln. 6

Vln. 7

Vln. 8

61

Vln. 1 *f*

Vln. 2 *f*

Vln. 3 5 6 6 *mp*

Vln. 4 6 6 5 6 *mp*

Vln. 5 5 5 5 5 6 *mp*

Vln. 6 3 3 3 3 3

Vln. 7

Vln. 8

H

65

Vln. 1 *ord* I (B) *harm. gliss.* I *mp* *p* *f*

Vln. 2 *ord* I *mp* *pv* *m* *sp* *ord* III

Vln. 3 *clb* III, IV *mp* *pp* *ppp* *pppp* *ord* II, III

Vln. 4 *clb* III, IV *pppp* *clb* III, IV

Vln. 5 *clb* III, IV *mp* *p* *ppp*

Vln. 6 *clb* III, IV *ord* sp IV *clb* III, IV

Vln. 7 *clb* III, IV *mf* *ord* II (C#) *harm. gliss.* *ord* I

Vln. 8 *clb* III, IV *mf* *arco* II *harm. gliss.* *mp* II

71

I

Vln. 1: *mp*, *f*, *3*

Vln. 2: *harm. gliss.*, *mf*, *ord.*, *trapped tremolo*, *op*, *ord*, *mf*, *3*

Vln. 3: *mp*, *mf*, *ord. III, IV*, *f(p)*, *ord*, *IV*, *f*

Vln. 4: *bow bout*, *mp*, *ord II*, *f*, *3*, *msp*, *f*

Vln. 5: *ord*, *trapped tremolo*, *fmp*, *f(p)*, *op*, *IV*

Vln. 6: *ord. trapped tremolo*, *f(p)*, *mf*

Vln. 7: *8va*, *mf*, *3*, *f*

Vln. 8: *mf*, *3*, *f*

77

Vln. 1: *allow the sound to crack in its expressivity*, *op*, *scr*, *fff*

Vln. 2: *ord*, *op*, *scr*, *fff*

Vln. 3: *op at frog*, *IV*, *scr*, *fff*

Vln. 4: *scr*, *fff*

Vln. 5: *scr*, *fff*

Vln. 6: *op*, *scr*, *fff*

Vln. 7: *8va*, *mv*, *op*, *kv*, *scr*, *fff*

Vln. 8: *allow the sound to crack in its expressivity*, *8va*, *mv*, *op*, *kv*, *scr*, *fff*

PLAY TRACK 3

Out of time - with a sense of extreme remoteness

10" 12" 25"

① ② ③ ① ② ③ ④

Vln. 1: 80

Vln. 2: *crackle effect*, *mp*

Vln. 3: *crackle effect*, *mp*, *scr*, *pp*, *mp*

Vln. 4: *(scr)*, *subpp*, *repeat approx. every 4" stay "stuck" when not playing*, *repeat every 3"*, *mp*

Vln. 5: *crackle effect*, *mp*, *scr*, *pp*, *mp*

Vln. 6: *crackle effect*, *mp*, *repeat approx. every 3"*

Vln. 7: *crackle effect*, *mp*, *scr*, *mp*, *repeat approx. every 2"*

Vln. 8: *scr*, *pp*, *repeat approx. every 3"*

T.: *mf*, *polyrhythmic layer comes through*, *mf synth outbursts* (*mp*), *mf* (*mp*)

35" 15"

① ② ③ ④ ① ② ③ ④

Vln. 1: *bow tailpiece*, *fposs*, *diagonal bowing (at left hand)*, *p*, *ord*

Vln. 2: *fposs*, *diagonal bowing (at left hand)*, *p*, *free bow*

Vln. 3: *bow bout*, *p*, *ff*

Vln. 4: *bow tailpiece*, *fposs*, *diagonal bowing (at left hand)*, *p*

Vln. 5: *bow tailpiece*, *fposs*, *diagonal bowing (at left hand)*, *p*

Vln. 6: *crackle effect*, *mp*, *diagonal bowing (at left hand)*, *p*

Vln. 7: *bow bout*, *p*, *ff*

Vln. 8: *bow tailpiece*, *fposs*, *diagonal bowing (at left hand)*, *p*, *free bow*, *mst*, *ff*

T.: *mf*, *radar clicks* (*mf*), *polyrhythmic layer comes through*, *slow downward swoop*

